

許石的「民歌行動」—兼談民間音樂史料的整理研究

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摘要

本文透過許石手稿及相關唱片文物，就音樂家許石進行的臺灣民歌調查以及創作發表活動一統稱之為「民歌行動」一進行考察與梳理，並就其內容、個人的表述及實際發揮的文化積累，將其民歌行動放到臺灣歌謠發展整體脈絡中。

許石的民歌行動成果豐碩、影響深遠，他承繼了前輩音樂家的「歌謠整理」、「改良舊歌」的精神，透過行動與實踐，也成為本土認同、臺灣意識的先驅之聲。然而，在 1970 年代之後建立的臺灣音樂研究學院中，其作品幾乎沒有獲得相應的關注與考察，其間除了音樂審美等問題外，也涉及了學術考量、音樂風格的認同，乃至族群、國家文化認同的問題。

整理「民間音樂家」的作品與其系譜，特別是聽見許石的聲音，是讓「大眾」在音樂史中「現聲」的開始。不過，由於史料散佚、唱片折損，相關脈絡的研究與重建，仍仰賴大規模的民間音樂史料徵集與整理作業。在許石研究中，除了音樂家家屬奉獻的私藏文書之外，民間收藏家慷慨捐贈的文物，或慷慨分享的唱片資訊，更是至關重要。唱片不僅直接保留了許石的音樂作品，相關目錄的建置作業成果，更可拼湊出許石音樂製作的約略概念與流變。

此外，在相關研究起步與累積的同時，具公信力的開放資訊平臺，是讓資料活化、回歸民間的基礎。民間音樂前輩秉持「要向民間親走去」的精神，採譜、分析與創作，透過唱片、歌本，向大眾發表音樂作品，這些作品現仍多以唱片、歌本、私藏文獻等文物的形式，零碎地流傳民間，如能善加考查、重建，適當地重新演繹，許多仍能讓現今的大眾聽覺、感同與共鳴，不僅是歷史回顧的研究題材，更是激發不同世代音樂對話、重組臺灣音樂記憶的文化資產。

關鍵詞

民歌、流行歌、唱片工業

Hsu Shih's "Folksongs Movement" and the Research of Historical Materials in Folk Music

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Abstract

Engaged in Hsu Shih's manuscript and related record artefacts, this study focuses on the musician Hsu Shih's investigation about Taiwanese folksongs and creative publication activities, named the "Folksongs Movement" and places it into the context of the Taiwanese folksongs development in terms of its contents, Hsu's personal statements, and the overall cultural contribution.

Hsu Shih's Folksongs Movement is substantial and influential. He continued the "folk songs archives" and "old songs improvement" spirit, which were left by predecessor musicians. Through the actions and practice, he has become the pioneer of local identification and Taiwanese conscious. However, his work is often neglected by those Taiwanese institutes of music established after 1970s, due to not only aesthetic reasons, but also academic consideration, the recognition of musical style, and even ethnical and national identity issues.

By archiving the works and genealogy of folksong musicians, especially hearing Hsu Shih's voice, is the beginning of presenting the "mass" in the history of music. Yet the missing of historical documents and damages of the records make related researches and the reconstruction of the context depend heavily on large-scale collection of folk music historical materials.

In addition to the private collection provided by the Hsu family, the generous contribution of amateur collectors is especially important. Those antique records preserve Hsu's musical work, and by reconstructing the table of contents of the records, we are able to trace the transformation of Hsu's musical concepts and production.

Meanwhile, an open information platform with credibility is crucial to return the knowledge from academia back to the mass. Through publishing records and songbooks, predecessors in the field of folksong music transcribed, analyzed, and composed with the spirit of "walking with the folks." Those music works are still circulating in pieces in the forms of records, songbooks or private collections, and are

still able to arouse sensations and resonate with the mass audience when they are properly reconstructed and represented . Therefore, the genealogy and musical documents of folksong musicians is not only a historical review, but also an cultural heritage that promotes communication between generations and reconstruct the musical memory of Taiwan.

Keywords

folk song, popular music, Record industry